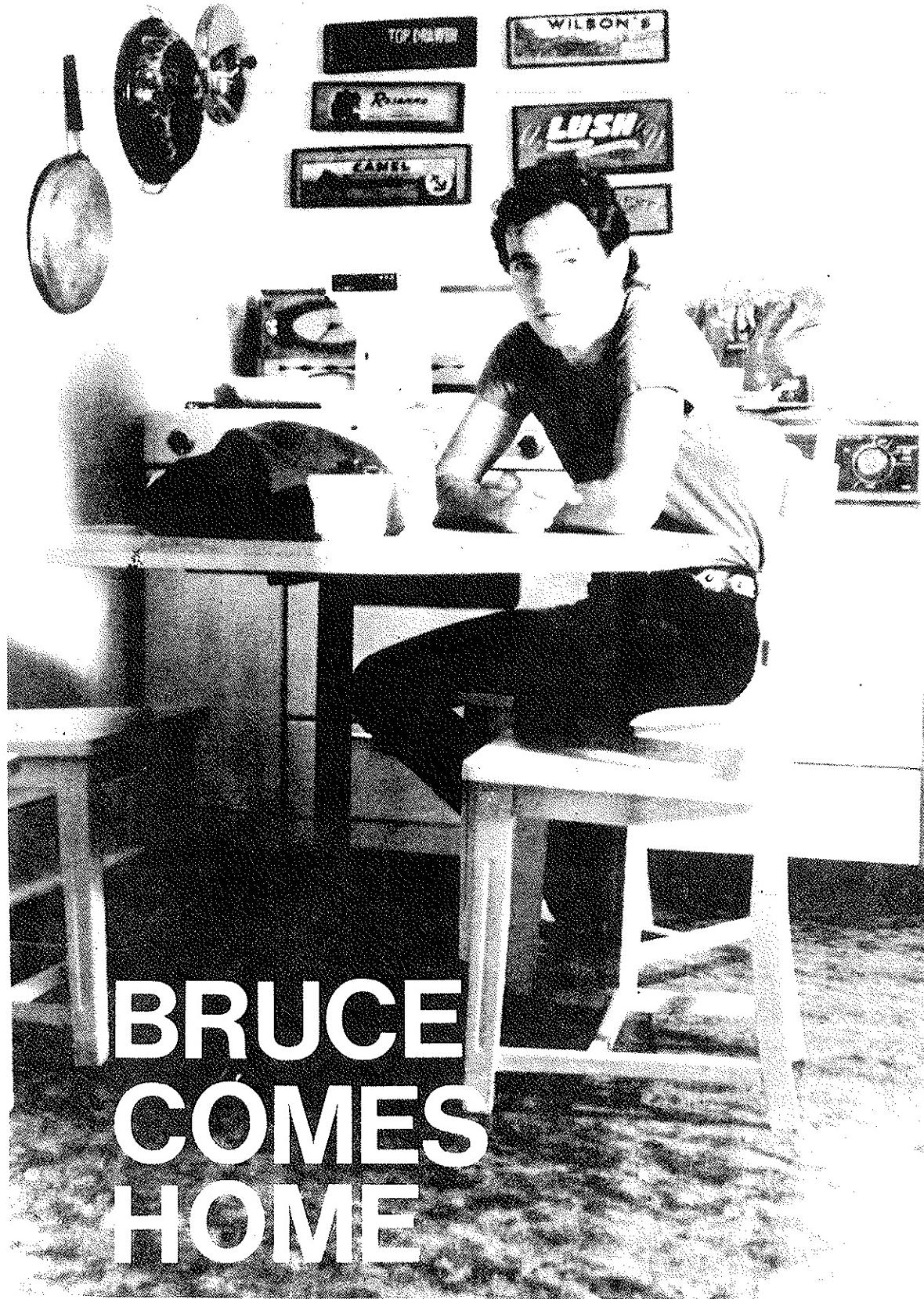


POINT BLANK^{SOP}⁶



BRUCE
COMES
HOME

CREDITORIAL



THANKS! Bruce Springsteen & The E Street Band

| | | |
|-----------------|------------------|----------------|
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| Holly Cara | J.C. Enterprises | Doctor Sax |
| CBS | Rick Leclerc | Roger Scott |
| Alma Cooper | Eileen Munn | Mary Speed |
| Rick Dutko | Geoff Nagle | Pete Still |

all abroad

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Laura Greaves: for typing and production assistance

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SPRINGSTEEN



© 1983

WILD AND INNOCENT

RENDEZVOUS

Summer '82—Spring '83



Geoff Nagle

Rough Gems: Bruce Springsteen chose September 23 1982, his 33rd birthday, for the release of his sixth LP, "Nebraska" (CBS 25100), a solo, mainly acoustic album.

No tour or formal interviews were arranged to follow the record. It featured prominently in the charts despite a mixed reception, after initially cautious airplay, with some listeners rejecting the change of style, and most critics applauding the move.

British singles taken from the album were "Atlantic City"/"Mansion On The Hill" (CBS A2794) and "Open All Night"/"The Big Payback" (previously unreleased) (CBS A2969).

A seventh studio LP, with the full E Street Band, has been recorded since and is due in the spring, with a tour to follow.

Two other new Springsteen songs were released by other artists: Dave Edmunds issued the LP track "From Small Things Big Things Come" as an Arista 45 (ARIST 478), and Donna Summer recorded "Protection", with Bruce on guitar and backing vocals (and Roy Bittan on keyboards), on her "Donna Summer" LP (Warner K99163).

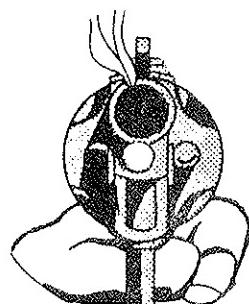
On The Line (EMI AML 3022), released in June, was Gary U.S. Bonds' second LP with Bruce and the E Street Band, including seven Springsteen songs written for the album, apart from "Rendezvous", a live standard from 1976. Steve Van Zandt contributed "Last Time" and co-produced with Bruce.

"Soul Deep"/"Bring Her Back" (EMI EA140) and "Rendezvous"/"Way Back When" (EMI EA145) were issued as 45s. There was no European tour.

Angel Eyes: Steve Van Zandt released his year-old solo album, "Men Without Women" (EMI AML 3027) in October and took his studio band, Little Steven and the Disciples Of Soul, on the road in Europe and the USA.

"Forever"/"Men Without Women" (EMI EA148) was the first UK single, and "Lying In A Bed Of Fire" (SPRO 9846-500994) was a 12" promo in the US. A 90-minute companion film to the LP (EMI TVE 90 1289 2) is due in the spring, released on video cassette.

The previously unreleased "Caravan" (Duke Ellington) was the B-side of "Forever" on the US single.



SPIRITS IN THE WRITE

I thought the "How to save money..." article was a complete waste of time, reflecting the U.S. worshipping of Bruce as a "pop" star rather than as an artist (my theory anyway). I know it wasn't meant to be taken seriously but it wasn't even funny - or maybe I am not in touch with the American sense of humour.

I was also disappointed to read that Bruce regards "The River" as his best LP. I, like many people, regard it as his worst - so full of cliches it was sickening in parts ("Ramrod", "Cadillac Ranch", etc). His first three albums were his best, whilst his last two were just a collection of songs with similar themes. The new album (Nebraska) is a very brave and interesting departure and one I was completely unprepared for. I must admit I was expecting him to keep on compromising with the American rock image ideal (ie, Boston, Styx kind of rubbish). Let's hope he does something equally different on the next album, like doing a few Miami Steve songs or even a couple of cover versions.

I would be interested to hear other people's views.

Pete Harris, Edinburgh, Scotland

The following is a FACT...in the men's bathroom in the Louvre (#6 stall) the following was written on the wall..."I was here on Dec. 24, '81, signed Bruce Springsteen." NO JOKE!! Can this be so???

Have a buddy in New York who has been driving a cab part-time thru the summer. Being such a BRUCE fan he would always end up near the studio in Manhattan, which paid off last week when Bruce needed his services. Said that was the first time he actually LOVED driving a cab. Got him to autograph the CAB too.

I still want BRUCE...BRUCE...BRUCE...BRUCE...!!!! Calm down.

Wally Watson
Nebraska Avenue, Tampa, Florida

SATURDAY, 8 JANUARY 1983:
BIG MAN'S WEST (last night - closing for 30 days). Bruce hung out all night and so did Clarence, Max, Danny and Garry. La Bamba was there too. About 1.30, La Bamba got on stage and played the Animals medley with Larson (formerly Lord Gunner - Bruce played with them during the summer). Then Clarence came on and did "Kansas City". Everyone left the stage. Clarence came back and said he was going to "bring on some of his boys", and there Bruce was, also Max and Garry. He did "Rockin' All Over The World" and "Lucille". Now he's in California.

Janice Kaye
East Meadow
New York



Doug Barrett

"Born To Run" meets the "Midnight Hour"...Springsteen guitarslinger "Miami" Steve Van Zandt assumes the disguise of boardwalk pirate Little Steven, recruits a pack of R&B gangsters he dubs the Disciples of Soul and goes Asbury Jukin' on his first solo outing..."Men Without Women" succeeds precisely because of that devotion, a determination to give that sweet soul music a contemporary, almost punky urgency and to communicate the excitement of it that inspired him in the first place...a blast from the past with a face for the future.

David Fricke, MUSICIAN

Broadside rock'n'roll with rousing overtones of vintage 60s soul...from the hellbent lather of "Lyin' In A Bed Of Fire" to the mournful strolling refrains of "Princess Of Little Italy", the album takes on a forceful, passionate momentum... heated enthusiasm for bringing the spirit of America's best rock'n'soul back alive.

Stan Soocher, MUSICIAN



ON THE LINE

GARY
U.S.
BONDS

"Dedication", part two? Gary U.S. Bonds' second LP with the E Street Band shows little variation from their first collaboration. A seasoned club circuit singer, Gary's voice long ago found its niche, and it's strong as ever. The trademark Springsteen/E Street musical style is firmly evident too.

What has changed is the quality, not the nature of the sound. The band had just finished their first world tour, and it shows - they're tighter than ever. The LP was recorded in only a couple of weeks and bodes excitingly well for the next E Street Band album. If only it could be recorded this quickly!

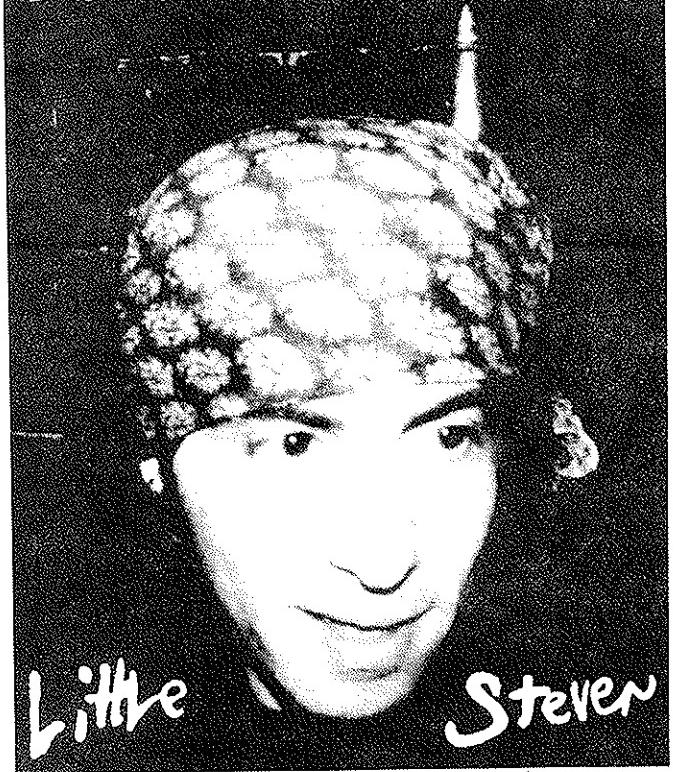
A lot of the tracks sound like first or second takes, fresh and alive, more so than on the laboured crispness of "The River". They're having FUN here! "Angelyne" is pure party noise like "Sherry Darling", with everyone trying to outdo each other.

There's a greater contribution from Bruce and Miami Steve this time: 7 Springsteen songs and one Van Zandt composition, shared production and occasional vocals.

The closer, "Last Time", is arguably the E Street attitude to life: live each moment as if it's your last. Gary U.S. Bonds accepts that this may be his last time, as well as his best time, in the spotlight.

men without women

DISCIPLES OF SOUL

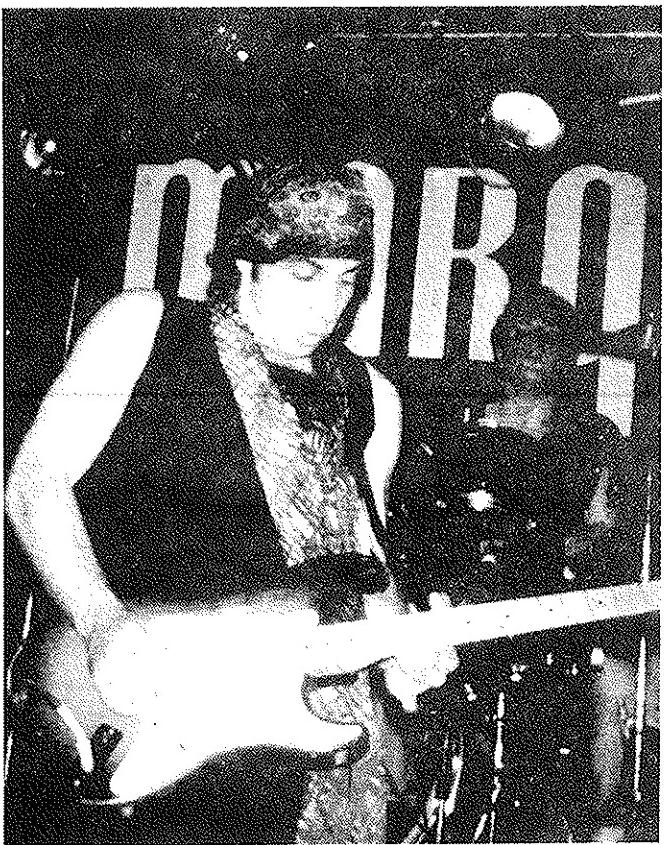


Jeremy Benson

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JON BEAVER

Blue Midnight Monday



Little Steven & The Disciples Of Soul
Marquee, London
18 October 1982

He who ventures to say that soul music is old hat/passe/dead should have been at the Marquee club in London's Soho to witness the emergence of Little Steven (a smaller version of Steve Van Zandt) as a soulman in his own right.

Despite Steve's wide experience as arranger, producer and writer of some great soul romps (all of which has tended to be dwarfed by his more famous role as Springsteen's guitar-sidekick), no-one could have expected that he would have played so confidently with the Disciples Of Soul, his new line-up.

Looking every inch the man-in-charge, he led his motley crew of ragamuffins (overkill hats and mohican haircuts in abundance) through all but two songs from "Men Without Women", his excellent debut album. Make no mistake, this band

Jeremy Benson

is tight. They rocked with such verve, it was hard to believe they had only played an introductory gig at the Peppermint Lounge in New York and a session for German TV's "Rockpalast".

Unfortunately it was only well into the show that the engineers managed to get half-decent sound. At the start it seemed as if the horns were miming and that Dino Danelli was developing a solo drum act.

Like Dylan and Petty, Steve has a thin, reedy voice at the best of times and must rely on a good sound mix. Even given that advantage, I feel he has a lot to learn about projecting his voice (and himself), especially if he makes the move to larger venues.

Minor carping aside, the band captures the spirit of great soul music and plays with the assurance and panache of seasoned swingers. Special mention must go to former Jukes man "La Bamba", who still bounces with teenage zest while leading the brass section, and Dino Danelli (ex-Young Rascals) who is quite a find as a drummer.

Steve has always written great soul tunes and included Jukes' favourites "Take It Inside", "This Time It's For Real", "I Played The Fool" and "I Don't Want To Go Home". His invention on these numbers gave them a new lease of life. He also played a great version of Duke Ellington's "Caravan" (from 1936), finally bringing the house down with Marvin Gaye's "Can I Get A Witness".

It was wonderful to witness a crowd intoxicated and uplifted by the sheer joy of soul music, something which has become all too rare an event in these Great British Days of synthesisers and haircuts.

Welcome to the spotlight, Little Steven - the only Italian with a black soul?

Doctor Sax

Selected Reading:

Melody Maker 23/10/82
New Musical Express 30/10/82
Sounds 30/10/82
New Musical Express 20/11/82

Music World 17/11-1/12/82
Los Angeles Times 12/10/82
Rolling Stone 25/11/82
Musician 1/83

Little Steven: A Man Alone

(On the LP's title): It's just a metaphor for loneliness. For me that's how it all started. You're lonely and trying to fit in, and it's much easier to develop a camaraderie with the guys at an early age. The thought of being in love is a fantasy. You have all this energy that doesn't know where to go, so maybe you play rock and roll. And you hope that if you're successful the reward will be a relationship that works out.

I've always been a joker, always looking for fun and you compensate that in your songs, you know. It's not because you are someone serious that you have to walk around depressed all the time. Deep inside I also feel that life is not very funny, that it's tough even, and that's what I write about. But I don't like cynics. I'm a sucker for a happy end in movies. I hate pessimists and nihilists. So, OK, life is not a bed of roses, nevertheless let's try to make the best of it. Don't come and cry on my shoulder, don't drown me in your self-pity, don't tell me any destructive nonsense. I can't stand people who approach rock and roll in a frivolous way. The old cliches about rock are no longer true, everyone's always talking about new wave, but that's nonsense, we are the true new wavers, we are the first generation who don't look upon rock and roll as a dreamworld but as an integral part of our life, everyone's on their ass looking for "the next big thing", but they are too late, the next big thing's already gone, it's us, the people who see rock and roll as a way of life. Contrary to the showbiz version. We don't take drugs, we don't shoot up, we don't fool around with women, it's not necessary. Rock and roll is our job, like you have your job and that bartender over there has his. And I don't wanna preach about it, no, I say what I have to say on my record, but if you don't wanna listen, fine, then you can dance, that's OK too.

I would like it to be treated as a new thing, not really have anything to do with the past - I just don't want, for instance, Bruce Springsteen mentioned in any of the advertising, because I feel, you know, he's a good friend and I don't - I don't want to exploit a friendship.

It's funny, I'm more relaxed as a band leader than I am as a frontman. So I have a tendency that if something goes wrong with the band, I find myself looking around for me. It's the same way Bruce looks for me in the E Street Band. The thing I do in the E St Band, nobody does yet in the Disciples of Soul. We don't have a Miami Steve yet! It's crazy because I never realised how important that role is.

I haven't left the E Street Band and I don't see any serious reasons why I should unless it conflicts with what I'm currently doing. See, Bruce and I make up the rules as we go along, so all my options are still very much open.

I always recognised and enjoyed working with the band and Bruce, but I can truthfully say I never needed it. I always wanted to feel I was there for the right reason. I was there because I wanted to be there.

I'm gonna be doing this forever now...
I'm gonna always have my own band.

(When asked about a live E St Band album): A live album? It would have to be a 12 album set, maybe get the Reader's Digest pitching in there! I don't know, I haven't the faintest idea. I'm ready! I know I'll try and be in tune when the occasion arrives!



QUOTE/UNQUOTE

Jon Landau:

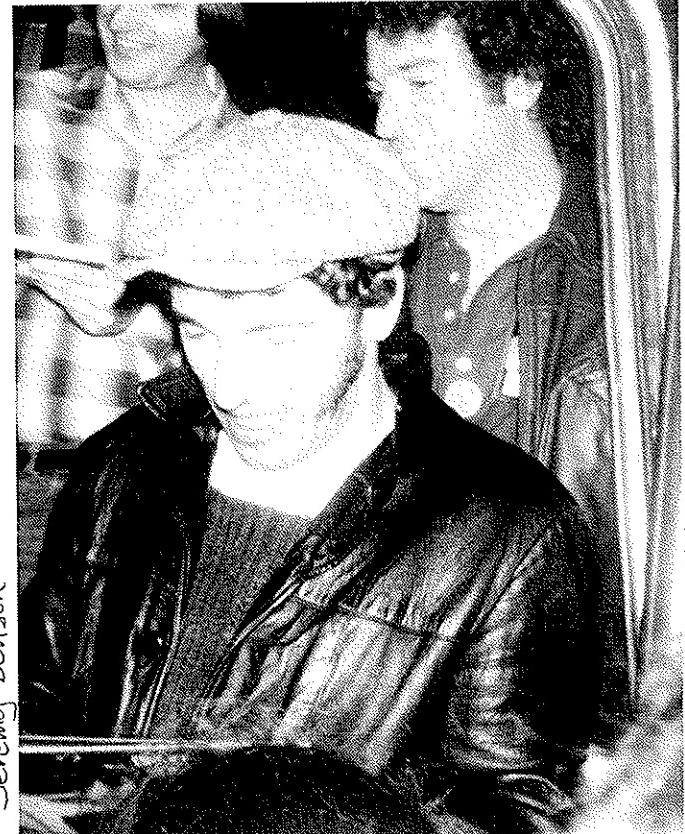
When the show happens, wherever it happens, whoever it happens for; it is always equally important. We wanted the European people to see this show exactly as they've been hearing about it for years. The press has been wonderful for us in Europe all these years, and our philosophy was we wanted them to see exactly what it is - we didn't want to scale it down in any way, we didn't want to edit it in any way, we wanted the sound to be exactly the same, the lights, the production - you know we just wanted it to be "Here it is". And that way we would know if people liked it - you know, they were liking the real thing, and if they didn't like it then they're just not fans because - they're not gonna not like it because of any compromises we've made. The thing about Europe is our attitude was 'No compromises'.

Roy Bittan (on touring):

It gets rough at times, it's a long show and we play four nights a week - it's - hey, it's Springsteen A-Z every night for us practically. And it can be gruelling but the thing that ultimately keeps us going is the inspiration that Bruce provides for us. I mean, to have him out there on stage fronting the band is enough to make a sick man well in a way, y'know? Our ability to maintain the pace, it really comes from him.

Dave Marsh:

As for what Bruce and the guys thought of the British dates, they were, of course, knocked out by the adulatory and often intelligent responses, by the seriousness with which the more sombre portions of the show were greeted, and by the entire experience of travelling in what is for most Americans virtually a mythological land, after all. More importantly, I think everyone was struck by the conditions (political, social) as contrasted with America, and probably, we're all a good deal more sensitive to the perils of Reaganism as a result of witnessing the damage Thatcherism has done in the UK. I think that the effect of touring on the Continent was even stronger, as it ought to have been in a way, and trust that all of this will turn up on Bruce's next album. There will never be another tour like that again, not for me, anyhow. Others might be better, but none will ever be more revealing or shattering or staggering.



Jeremy Benson

Bruce (A Night for the Vietnam Veteran, LA, 20th August, 1981):

Tonight we're here for the men and women that fought the Vietnam war. Yesterday - yesterday I was lucky enough and I met some of these guys, and it was funny because I'm used to comin' out in front of a lotta people and I realised that - that I was - I was nervous and I was a little embarrassed about not knowing what to say to them. And it's like, when you feel like you're walking down a dark street at night and out of the corner of your eye you see somebody getting hurt or somebody getting hit. But you keep walking on because you think it don't have nothin' to do with you, you just want to get home. But Vietnam turned this whole country into that dark street. And unless - unless we're able to walk down those dark alleys and look into the eyes of the men and women that are down there, and the things that happened, we're never gonna be able to get home, and then it's only a chance. You guys, you guys out there 18 and 19 years old, it happened once and it can happen again. So I guess all I'm sayin' is you gotta go down there and you gotta look. And we got the easy part because there's a lotta guys here tonight that had to live it and live it everyday. And there's a lotta guys... that made it home to America but died and didn't make it down here tonight. So what I want to ask you to do is, I want to ask you to give a few minutes of your attention and listen to a friend of mine, a Vietnam veteran...

WILD WEEKEND TOUR '82

The Dates January 5 1982 - October 3 1982

The Places N.J.: The Stone Pony, Royal Manor North, Big Man's West, Monmouth County Fair, The Fast Lane, John John's
N.Y.C.: Central Park, The Peppermint Lounge

The Bands Cats On A Smooth Surface John Eddie and The Front Street Runners
Beaver Brown Jackson Browne
CC and the Red Bank Rockers Bill Chinnock
Sonny Kenn and the Wild Ideas Iron City Houserockers
Dave Edmunds Stray Cats
Lord Gunner
Nils Lofgren

The Songs Lucille
Twist And Shout
Around And Around
From Small Things
Big Things Come
Come On Let's Go
Jersey Girl
Ready Teddy
Come On Over To
My Place
Long Tall Sally
Jole Blon
Sweet Little 16
Havin' A Party
Tenth Avenue
Freeze-Out
Carol
Little Latin Lupe Lu
Rip It Up
On The Prowl
Do You Wanna Dance
Louie Louie
Woolly Bully
In The Midnight Hour
Ain't That A Shame
Money
You Can't Sit Down
Rockin' All Over The World
Proud Mary
Summertime Blues
High School Confidential
Running On Empty
Route 66
Walking The Dog
Heartbreak Hotel
Mony Mony
Shout
Johnny B. Goode



Frank Stefanko/CBS

BRUCE PLAYED
AT HOME IN '82

Whole Lotta Shakin' Goin' On
Twenty Flight Rock
Be Bop A Lula
The Wanderer
Sweet Little Rock And Roller
Detroit Medley (inc. Shake,
Sweet Soul Music)
The Promised Land (slow)
Fire
Ramrod
You Can Look
Open All Night
High Heeled Sneakers
Rock Baby Rock It
On Broadway



THE SCENE OF THE CRIME



KICK LECLERC

months at various Jersey venues and playing with any band which took his fancy, as different as Beaver Brown and Dave Edmunds. But the band with which he has consistently rocked has been local shore greasers Cats On A Smooth Surface. A tightly-knit, fairly dull cover-band, Bruce presumably views them as a means to sing his favourite oldies. Normally playing only a few numbers with the Cats, this time he raved on for a good hour and sang fourteen nuggets.

The Cats, clearly in awe of their guest, suddenly began to play as if possessed. Shouting, whispering, ducking, diving, Bruce turned the Stone Pony into one enormous jive-hall. Party time hit the Shore in the final minutes of summer.

Covering his personal faves like "Do You Wanna Dance", "Around And Around", "Havin' A Party" and "Lucille", high spots included "From Small Things Big Things Come" (Snappiest-Title-of-the-Year Award!), "Jersey Girl" and a new song, "On The Prowl". But this date will be remembered as the first time he played material from "Nebraska" before a live audience: he gave us "Open All Night" at full electric tilt. You could tell from looking at the Cats that they sensed they were creating history. As Bruce wound up the set with "Twist And Shout", I wondered if the Cavern Club had ever been so good.

As we recovered the power in our legs we gradually realised that less than 200 people had seen Bruce perform an impromptu show in an area the size of a postage stamp. What more do you want for two dollars?!

John Marriott

Bruce Springsteen & Cats On A Smooth Surface

The Stone Pony
Asbury Park, N.J.

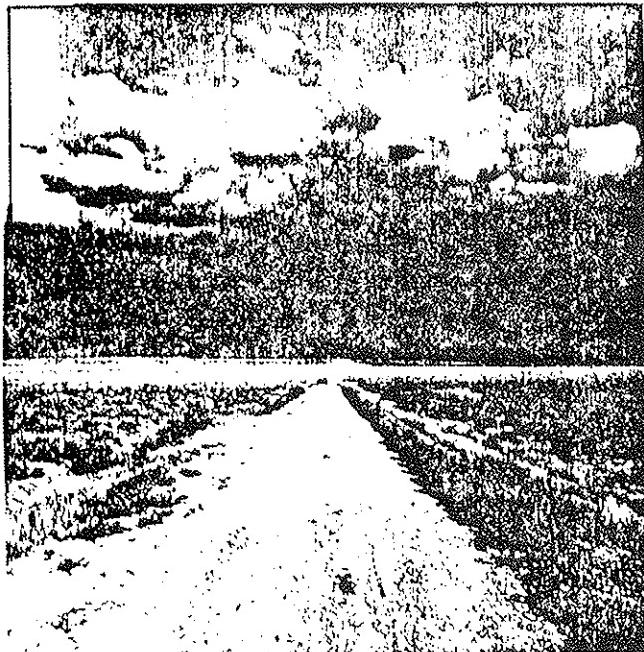
Any Springsteen fan who dropped in at the Stone Pony around midnight on the first Sunday in October would have witnessed the boardwalk event of the summer: Bruce playing his longest set since the last tour at one of his early haunts.

Bruce had been making numerous appearances in recent



"Home taping is killing music" - CBS

History Is Made At Home



AMERICAN MADNESS: "Badlands" was an original title for the "Darkness On The Edge Of Town" LP. This Eric Meola photo was a possible cover picture for the original sleeve.

"There's a dark cloud rising from the desert floor..."

"I packed my bags and I'm heading right into the storm..."

1974: "You can't conform to the formula of always giving the audience what it wants because you're killing yourself and you're killing the audience... Someone has to take the initiative and say, 'Let's step out of the mould. Let's try this...'"

1980: "There should always be room for different types of music. Sometimes the fun of being a performer is keeping the people off guard."

1982: "It was just something I wanted to do. I was working on some songs at home, and I liked the way they sounded, so I decided to put the album out just the way it was."

"My music is what I feel. You've got to fulfil your expectations in yourself. I really don't care what anybody else thinks about what I do as long as I've satisfied myself."

Bruce Springsteen

"Don't expect to hear what you've heard. Don't make demands on the people you love." - Vin Scelsa, WNEW "Darkness" premiere, 1978

"Honest to God, I've thought about recording an album that way from the very beginning... Don't lose the ability to be spontaneous."

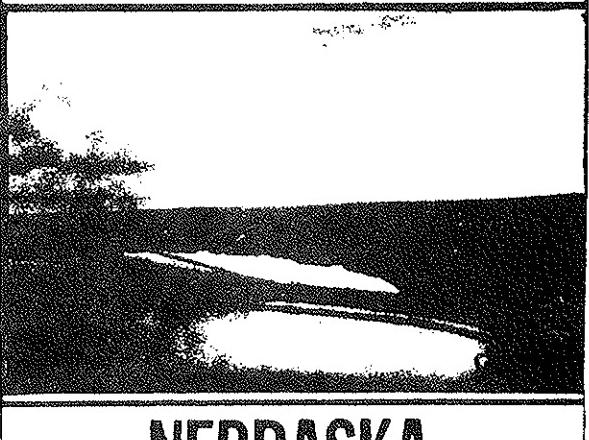
Steve Van Zandt, 1982

"What an argument for home taping" - Paul Nelson, MUSICIAN

Selected Reading: Music World 25/9/82; Rolling Stone 380, 381 10/82; Los Angeles Times 19/9/82; Village Voice 5/10/82; The Record 11/82 (available from Rolling Stone)

from BADLANDS to NEBRASKA

BRUCE SPRINGSTEEN



NEBRASKA

STARK WEATHER: Four years on, the view is the same - but the perspective has changed. Bruce Springsteen takes the wheel himself and drives through the landscape he only saw from afar before. Photo by David Kennedy.

PROTECTION

Night after night
I keep holding on
You say you love me
Then you leave me so lonely

Baby, I don't believe a word you're sayin'
I think it's all some evil game you're
playin'

Still all day long all I do is think
about ya
You got me believin' that I can't live
without ya
Well if ya want it, well here is my
confession
Baby I can't help it, you're my obsession

Chorus:

Protection, that's what I need
I need protection, baby, from your love
Protection, that's what I need
I need protection, baby, from your love

I wait at home by my telephone
When I call your house, baby, you're
not home
Knock on the door and I rush down the
stairs
When I open up, baby, you're not there

When we're together and ya put your arms
around me
Your love sweeps away all the confusion
that surrounds me

You keep my mind
Forever, ever in doubt
You want me believin'
That, baby, I can't live without
protection

Chorus

We stand alone, at my window
And stare out, at the shadows down below
I feel your fingers on my face
I want to stay, I want to run away

Chorus

* * * * *

Bruce Springsteen, Intersong Music Ltd.

Vocals: Donna Summer
Featured on guitar solo: Bruce Springsteen
Guitars: Bruce Springsteen, Steve Lukather
Acoustic piano: Roy Bittan

THE BIG PAYBACK

I bought a scooter and I rented a shack
Out in the sun by the railroad track
I got a job and I'm a-breaking my back
Working and working for the big payback
I keep a-puttin' and a-puttin' out
I keep a-sweatin' like a hog-it-out
I work so long and I'm a-losing track
Waitin', waitin' on the big payback

Well it's a wham bam thank you ma'am
goddamn look out Sam
I took on that train rumblin' down
this track
They got your neck in the noose you're
draggin' long and back
Chasin' and chasin' the big payback

Well what my foreman does well I don't
know
He just throws me a shovel and yells
'go body go'
Oh well all day long he's just a diddy
whack whack
While I'm a-sweatin', sweatin' for that
big payback

It's a wham bam thank you ma'am goddamn
look out Sam
I took on that train rumblin' down
this track
They got your neck in the noose your
hands are tied up in back
And you're a-workin' and workin' for
the big payback

I quit that job and mister I ain't
going back
Got me a knife and she's a-long and
black
I'll tell ya how I make my peace at
night mac
Down in the alley of the big payback

I'll go a wham bam thank you ma'am
goddamn come on man
You're aboard that train rumblin' down
this track
I got your neck in the noose and I don't
give a damn Jack
I'm on that long lost highway of the
big payback
I'm on that long lost highway of the
big payback

* * * * *

Bruce Springsteen



I wonder if
anyone famous
replied?...

Hey,

It was all cold
along the beach
that night.

Me and Miami had
been cruising in
my '69 Chevy out on
Route 88. We were
talking about what
it means to steal, to
cheat, to lie - the
usual small talk - what
it's like to live and die.

Then we drove over to
Asbury Park. The dogs on main
street howled. The boys from
the casino danced with their
shirts open like Latin lovers. We
hung out for awhile at Madam Marie's,
watching the cops finally bust her
for telling fortunes better than they
do.

But something didn't feel right -
there was a darkness on the edge of
town. So me and Miami went down to
the beach. We walked along like
spirits in the night.

All of a sudden we saw this - thing
- this apparition coming toward us.
I said to Miami, I said, "Hey, Miami,
you see what I see?" And Miami said
to me, he said, "Looks like a Big
Bird, Boss!"

And that's what it was - a Big
Bird. A giant parakeet, dressed up in
a white suit and carrying a saxophone.
Me and Miami had never seen anything
like it. We didn't know what to do.
Should we go racing in the street?
Or prove it all night.

And then, right before our eyes,
the Big Bird flapped his wings and
took off over the ocean. He flew
around out there, playing the horn
solo from "Jungleland". He played
with killer graces, from secret
places. And from the coastline to the



city
all the
little
pretties
raised their
hands.

And then he just stopped - you
know? - the way some guys just
give up living. And then a shot
rang out from the boardwalk,
hitting the Big Bird point blank,
right between the eyes, and he
fell from the sky and sank like a
stone in the water.

I felt like someone had blown
away the dreams that tore me
apart.

Me and Miami drove back to
Freehold and I wrote a song about
what we had seen, which I never
recorded. I'm thinking maybe I'll
give it to Robert Gordon.

In the studio,

Bruce Springsteen

by
VIN SCELSA
from
THE AQUARIAN



BIG MAN'S WEST

129 MONMOUTH STREET, RED BANK, NJ

greetings
from

**RED
BANK,
N.J.**

Photos: Rick Leclerc



JULY 11, 1982 marked the first anniversary of BIG MAN'S WEST, Clarence "Big Man" Clemons' own night club. C.C. and The Red Bank Rockers threw one hell of a party! The place was packed, and festivities included a giant "Happy Anniversary" cake, balloons falling from the ceiling, a guest appearance by Danny Federici and the whole event being recorded by New York radio station WNEW for further broadcast. Rick Dutko

.....
While Bruce spent quite a few weekends during 1982 visiting Big Man's West, including at least sixteen guest appearances with other bands there, Clarence himself has remained modestly aloof, playing with the Red Bank Rockers once a month or so, and spending time fishing at his nearby seaside home.

"Weeds", a film in which C.C. would have made his second appearance with Robert De Niro, has been shelved; although he is reported to have been playing sax for the soundtrack of a movie.

Clarence recorded a Christmas song which received radio play but was not officially released. He has a solo record contract with EMI America.

Who or what is making that sound
That knocks me right off balance?
Is it a bird or is it a plane?
Heck, no, it's only Clarence!

Eileen Munn



MUSIC for fun



Of everyone in music today, there's probably no-one who typifies the modern Real Man better than Bruce Springsteen. He's tough and honest — yet not above admitting he's made of mush inside. He's even — perish the thought — poetic. Here, for people who haven't heard his music yet, is a compilation of every song he's ever written:

It was summer/down at the beach
The boys had no jobs/the girls
danced till dawn/looking for rich
guys

We were driving up the parkway/
Me and the magic rat/When just in
front of us/in the toll booth/
a car overturned

I was drunk/I was busted/I was
going nowhere on the parkway/It's
an eight-lane asphalt path to
oblivion

I went over to the car/and there/
in the glass and beer cans/lay a
girl named Sandy

I held Sandy in my arms/plied Sandy
with all my charms/felt nothing but
alarm for her condition

She looked up at me and said —
Bruce — I'm pregnant
And I work all night/and watch
"General Hospital" during the day/
it's a maudlin existence

I told her, Sandy/I'd love to stay
with you girl/but I've got to go
over the river/through the woods/up
the parkway/through the tunnel/
across the bridge

To meet a man on Tenth Avenue/in
Jungleland/who's going to give me a
record contract/and put me on the
cover of Newsweek/and Time

And she looked up at me/with those
big Jersey Shore eyes/and said:

"Bruce, we'll ride together."

(Bruce Fierstein - "Real Men Don't Eat Quiche")

It is a little-known fact that many of today's top songwriters, being the talented people they are, were also precocious songwriting children. Now, with the release of the new LP "First Songs", the record-buying public will finally have a chance to hear brilliant and distinctive early works by some of its favourite pop composers. What follows is a preview of the album, which has already shipped plastic.

Scott Fivelson, PLAYBOY

BIG KIDS AT THE END OF THE BLOCK

by Bruce Springsteen

(Chorus)

Gonna get right on my tricycle
Where everything's all right
Gonna get right on my tricycle
And pedal into the night
I'm gonna remember where I live
And I'm not gonna get lost
I'm gonna look both ways
And I'm gonna cross
Then I'll stick out my tongue
And throw a rock
At the big kids at the end of
the block

© 1954

Teacher, let me tell you a little
story
Just this morning
My wife and I
Went to this hotel in the hills
That's right
The Bel-Air Hotel
Where a very good friend of ours
Happens to be staying
And the name of this young man
Is Mr Bruce Springsteen
That's right, yeah
Oh, we talked about some kind of
woodblock or something
And this new guitar we like
And you know what he said to me
He said, "Rand, I'm tired
How would you like to be the Boss
for awhile?"
Well, yeah
Blow, Big Man, blow

"My Life Is Good" — Randy Newman

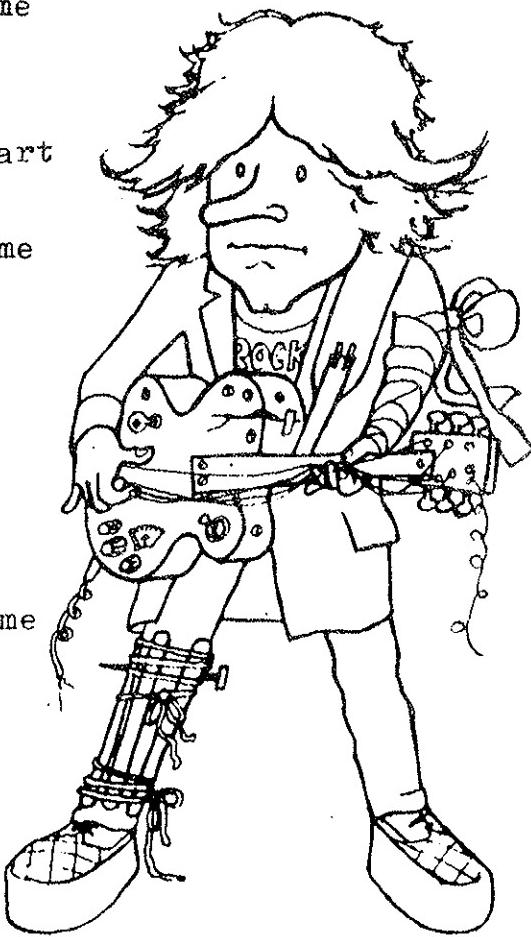
From small things BIG things come

At sixteen she quit high school
To make a fortune in the Promised Land
She got a job behind the counter
In an all-night hamburger stand
She rode faithfully home to Mama
Now Mama don't you worry none
From small things, Mama, big things one day come

It was late one Friday
He pulled in out of the dark
He was tall and handsome
First she took his order, then she took his heart
They bought a house up on the hillside
Where little feet soon would run
From small things, Mama, big things one day come

Oh but love is bleeding
It's sad but it's true
When your heart is beating
You don't want to hear the news
She packed her bags
And with a Wyoming County Interstate map
She drove down to Tampa
In an Eldorado Grand
She wrote back, Dear Mama
Life is just heaven in the sun
From small things, Mama, big things one day come

Well she shot him dead
On a sunny Florida road
When they caught her all she said
Was she couldn't stand the way he drove
Back home lonesome Johnny
Waits for his baby's parole
He waits high on the hillside
Where the Wyoming rivers roll
And his seed have almost grown now
To a daughter and a handsome son
From small things, Mama, big things one day come
Yes, from small things, Mama, big things one day come



- Dave Edmunds -



- Rachel Sweet, Bruce, Jon Landau -
Lawrence Kirsch / Sparrow Photos

The Fever

The making of a magazine

The Story...!

I had been writing and drawing stuff on Bruce for a long time and had sent odds and ends to various Bruce fanzines, I even sent the "Jersey Devil" piece and a crossword to your good self, but, and with all due respect, none of my stuff ever got used so I decided to compile what I had into some sort of order and "The Fever" was born... (my favourite non-release Bruce track).

I only did it for fun... for my own personal self... I never intended and certainly never expected to actually sell a copy! (I only had 5 (five!!!) made!) One for myself... one for a friend... one for Holly Cara (who helped me a lot) and two for anyone who wanted them! (at that time nobody did!)

Anyways the copy I sent to Holly must have been seen by a few of the right people or something cos within a month I had orders for 12 copies (I couldn't believe it!). I managed to scrape enough money together to get some more xeroxed to fill the orders and I was really happy! I've never advertised - still haven't and that's I suppose how you never came to hear of it - I deliberately wanted to keep it as small as possible - like I said, "just for fun" (only 36 copies of number 1 exist!)...

I always meant to send you one but I thought (probably wrongly) that if you thought I was running a rival fanzine (and I'm not) you might not wish to send me any future copies of "Point Blank" and I didn't want that to happen. I'm certainly not a rival and could never hope to be if I wanted... call "The Fever" a sister!

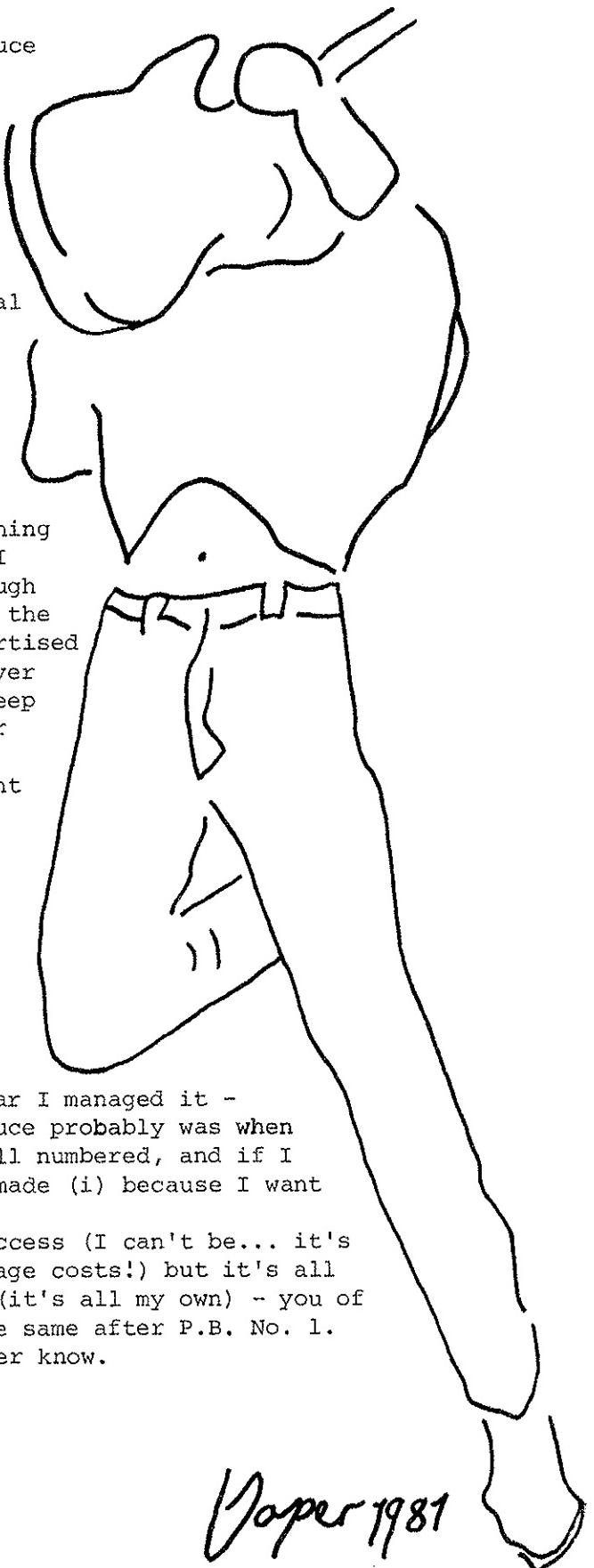
Well with the relative "success" of the first issue (I was really proud at what I had done, small as it was!) I decided to try a 2nd issue, a little larger in numbers if possible, but still strictly limited; and in May this year I managed it - cost me a lot of money but I was as proud as Bruce probably was when he cut his first demo! I managed 350 copies, all numbered, and if I manage to get rid of them all, no more will be made (i) because I want it kept small and (ii) I can't afford it!

I'm certainly not cashing in on Bruce's success (I can't be... it's costing me a small fortune in printing and postage costs!) but it's all worth it to produce something of your very own (it's all my own) - you of course know how I feel... you must have felt the same after P.B. No. 1.

Why Bruce? If you have to ask, you'll never know.

Dave Percival

See FACTORY for details



Yaper 1981

COMPETITIONS

POINT BLANK #5 : BOSSWORD RESULTS by KEVIN PENNEY

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Geoff Nangle

ANAGRAM COMPETITION RESULTS : "BRUCE SPRINGSTEEN AND THE E STREET BAND"

HE'S BEEN GRANTED SET - STUDENT PRINCE BAR
 GENIUS PRETENDER HAD TEN BEST CARS BENT
 SEE THESE DANCING PARTNERS BEND BUTTER
 TIGHT PANTED BREED ENTERS SUN BAR SCENE
 HE BENT SPEEDING STUNNERS BATTERED CAR
 STEPHENS BERET UNDER CAR - BEGIN AT DENTS
 PARTNER CHANGES BEST UNDIES - END BETTER
 DANS DENTURES BE BENT - GREEN CAR HIT PEST

Wendy King
 of Bognor Regis,
 West Sussex,
 wins a copy of
 Beaver Brown's
 "Wild Summer Nights"
 single

Runner-up:
 Anne Coffey
 of Bexleyheath, Kent

CAPTION CONTEST

This time, we'd like you to think up possible captions for any photos in this issue. Closing date: 23 September 1983. The prize for the best caption(s): a copy of the updated USA paperback edition of Dave Marsh's "Born To Run" biography.

FACTORY

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1, \$3.00

Subscription of 4: \$15.00
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Dave Percival
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Keresley, Coventry
CV6 2BT

POINT BLANK 4 - 6
50p each plus large (A4) SAE
or International Reply Coupons
SAE/IRC for replies to queries

SONGS TO ORPHANS (Lyrics file)
Parts 1 & 2: 50p plus A4 SAE
or 25p each

Dan French
64 Rozel Court
17 De Beauvoir Road
London N1 5ST

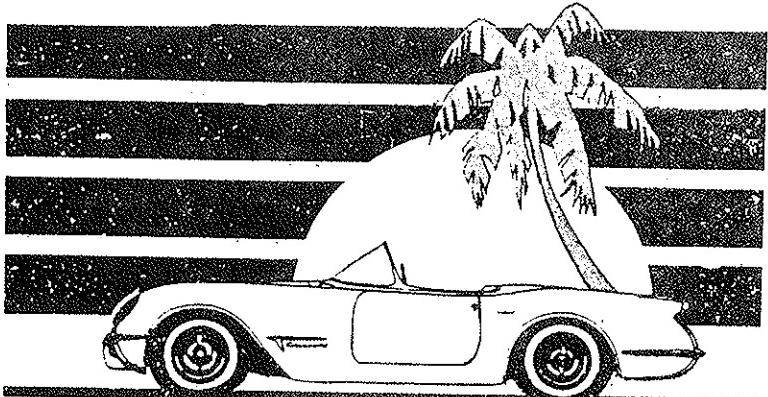
BRUCENESS (The E Street Press)
1 & 2: \$3.00 each (airmail P&P)
Stu Reid
1073 Jessie Avenue
Winnipeg, Manitoba
Canada R3M 1A3

BACKSTREETS (no relation!)
Subscription \$8.00 per year
plus airmail postage: \$4.00?
Stephen Ryan
1557 Avenida Selva
Fullerton
Ca. 92633, USA

CANDY'S ROOM 1 - 4
50p each plus stamp
Gary Desmond
74 Winskill Road
Liverpool 11, L11 1 HB

ROSALITA 1 - 3: £1.00 each
Francesco Coli
Via Marsala 10
61100 Pesaro
Italy

JACKSON CAGE 1,2: 40p each
Paul Limbrick
18 Lawrence Weston Road
Lawrence Weston, Bristol BS11 OPS



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DUTCH BRUCE SPRINGSTEEN FAN CLUB
c/o Peter van Maurik
Kolfweg 41
3255 BK Oude Tonge
Holland

INTERNATIONAL BOSS FAN CLUB (!)
Via Palizzi 50
80127 Naples
Italy

PHOTOGRAPHS: FOR SALE - Miami Steve,
Marquee 18/10/82. On and off-stage.
2 sets of 10 at £3.25 per set plus SAE.
WANTED - Springsteen photos, especially
off-stage. Will buy or offer excellent
trade. J. Benson, c/o POINT BLANK

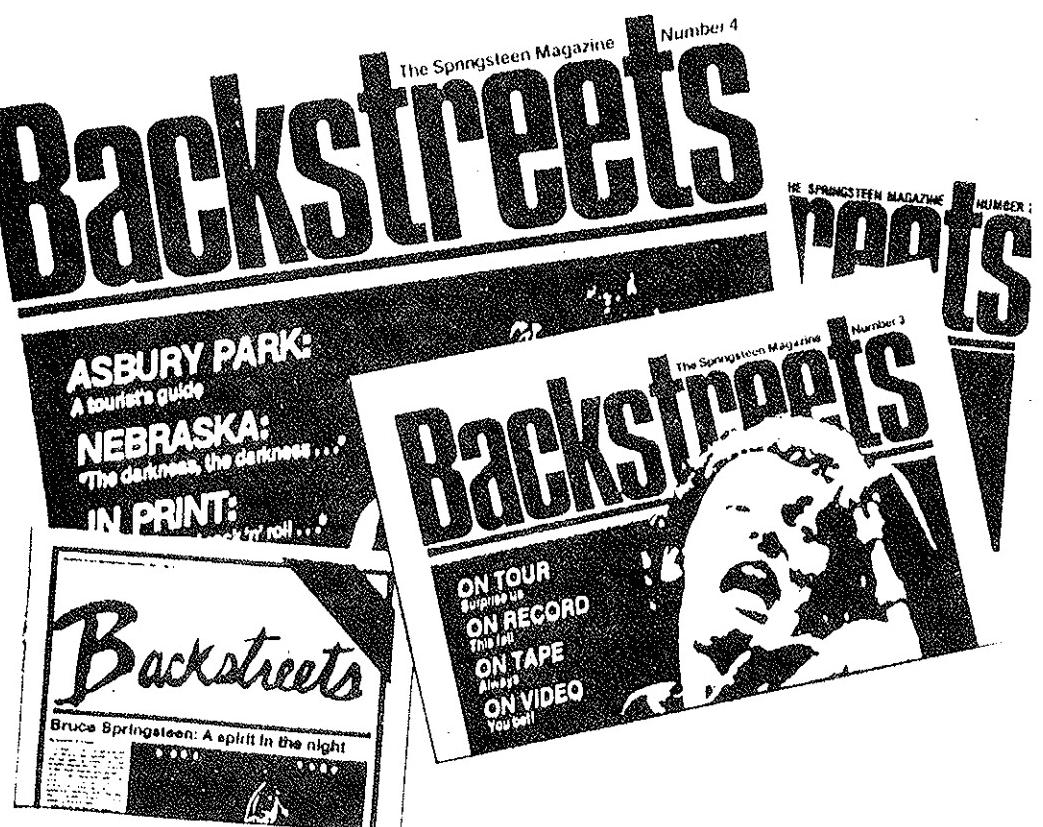
WANTED: Anything on Garry Tallent.
Am willing to pay. Melody Howard,
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WANTED: Records, books, all material
by the Beach Boys, Phil Spector, etc.
Send me your lists - have a large
selection to trade from including
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Clayton St West, Newcastle-upon-Tyne,
U.K.

SEND ADS FOR FACTORY TO DAN FRENCH,
64 ROZEL COURT, 17 DE BEAUVOIR ROAD,
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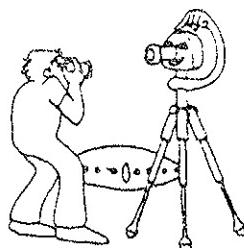
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BRUCE SPRINGSTONE



LIVE AT
BEDROCK

FEATURING (MEET THE) FLINTSTONES

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Godfather" anonymity). Oh, and best man Bruce Springsteen sang until 4 a.m. Serenades included "Jole Blon", "I'm A Rocker", "Hungry Heart", "Save The Last Dance For Me", "Rockin' All Over The World" and "Twist And Shout". The newlyweds left in a horse-drawn carriage...

REMEMBER ALL THE MOVIES: Little Steven's little brother Billy Van Zandt is featured in "Jaws 2" and "Taps"... Bruce's kid sister Pam has a small role in "Fast Times At Ridgemont High", while his ex-girlfriend Joyce Heiser appears in the latest Peter Bogdanovich film "They All Laughed". The Phantom himself, Danny Federici, plays accordion in "You Better Watch Out"...

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THE MAX FACTOR: The strong one, Max Weinberg, has been compiling a book of interviews with his favourite drummers, including Charlie Watts and Russ Kunkel; while the learned professor Roy Bittan has been studying piano on Bob Seger's Capitol LP "The Distance"... spot the E Street sound on the new Bonnie Tyler single "Total Eclipse Of The Heart" and LP "Faster Than The Speed Of Night"...

THE ASBURY JUKES' horn section backed Diana Ross on her last European tour, and have been recording with David Bowie... meanwhile, the Boss himself wrote some tunes for the divine Bette Midler - all in the best possible taste...

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BACKSTREETS

Report by THE HIGHWAY PATROLMAN

THE RIGHT TO BE ITALIAN: Little/Miami Steve Van Zandt celebrated New Year's Eve by marrying ex-ballet dancer Maureen Santore at Harkness House ballet school in New York City. Little Richard, now a minister, performed the ceremony, and Percy Sledge sang "When A Man Loves A Woman" as the couple walked up the aisle. Guests included the other E Streeters, Southside Johnny and the Asbury Jukes, the Disciples of Soul, and Martin Scorsese. Other performers included Gary U.S. Bonds, Lester Chambers, Little Milton and Adato's Italian Orchestra (of "The

Godfather" anonymity).

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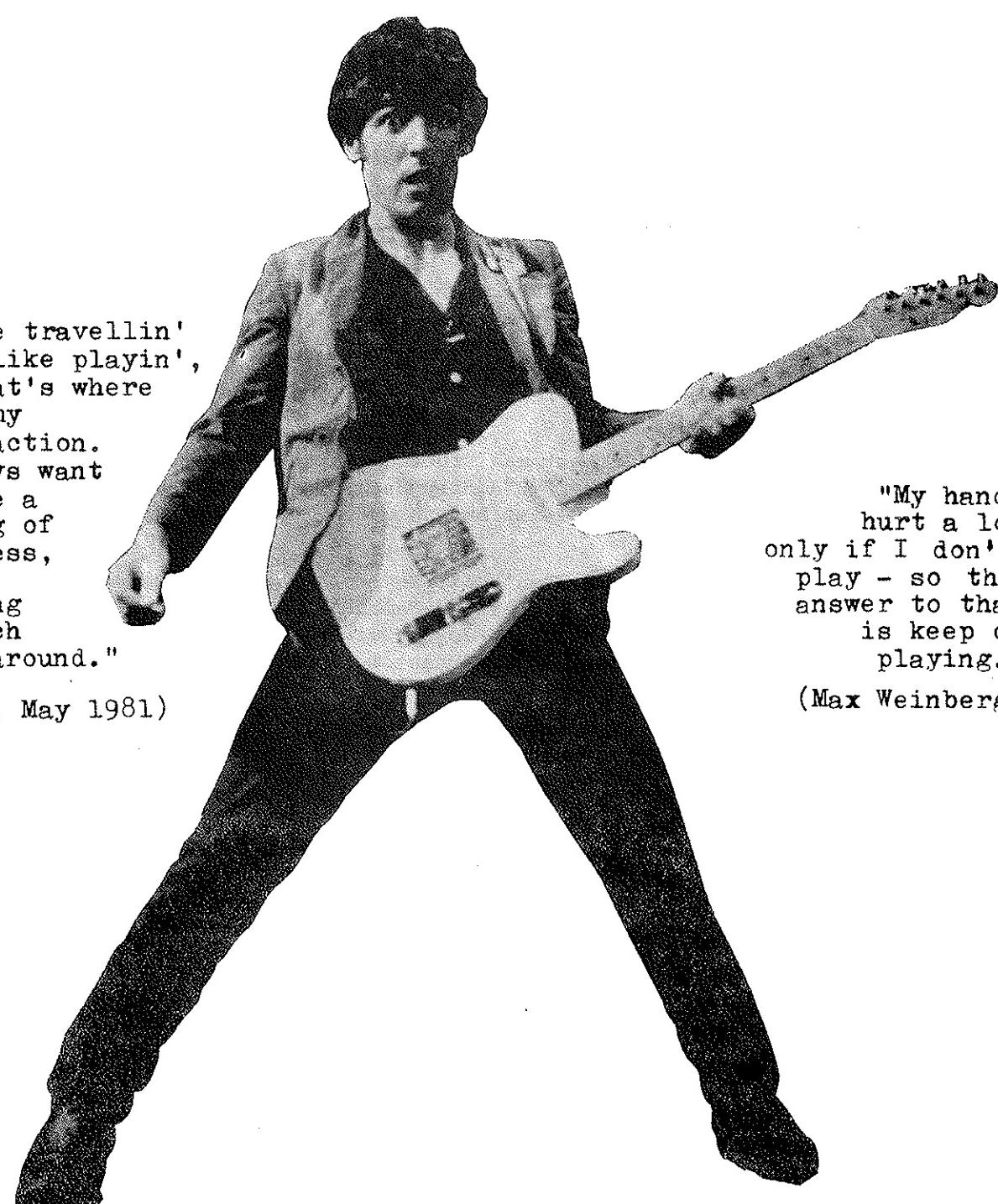
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Bruce on Elvis: "He was not primitive, like people think. He was an artist, and he was into being an artist. Of course, he was also into rockin' his ass off, but that was part of it. On stage, he encompassed everything - he was laughing at the world and he was laughing at himself, but at the same time, he was dead serious...it was horrible, and at the same time, it was fantastic." (from "Elvis" - Dave Marsh)



"I like travellin'
and I like playin',
and that's where
I get my
satisfaction.
I always want
to have a
feeling of
lean-ness,
of not
dragging
too much
stuff around."

(Bruce, May 1981)

"My hands
hurt a lot
only if I don't
play - so the
answer to that
is keep on
playing."
(Max Weinberg)

"I don't worry about next week or the week after, I don't even think about it; as far as I'm concerned it's never going to come. As far as I was concerned I was never gonna make it! Don't expect anything. Anybody who expects to make it is a fool, you know? You make it if you make yourself make it! And really make it - making a lot of money is not 'making it', you know. I wanna make it for myself. Which is the hardest thing to do, I guess. 'Cause I never ever made it for myself, to myself." (Bruce, 6 September 1975)

"You see, what they didn't understand was that I wanted everything."
(Bruce, 7 July 1978)